







# SEPTEMBER ISSUE

## WHO WE ARE

The Asian Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Asian art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee of influential gallerists.

  /AsianArtSociety

**Cover Image:** Detail of a stone relief presented by Kapoor Galleries on p.26

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**SALE**

# SEPTEMBER ARTWORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealers contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail address.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select members, who are the in-house experts. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this the Asian Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase. Items are presented by categories please check the table of contents.

Feel free to ask the price if the artwork is listed with a price on request.



01

## **TWO RARE FIGURES OF SARIPUTTA AND MOGGALLANA**

Thailand

Rattanakosin period

First half of 19th century

Bronze, cold gilded with oxidation

Height: 43 cm (each)

Provenance

Private Belgian collection since 2015

Price on request

This pair of monks represents Sariputta and Moggallana, the Buddha's two chief disciples. It belongs to a set of five monks, including three standing monks, who probably have been placed all together in the same temple as part of a shrine. The monks are elegantly seated on their knees in a symmetrical fashion. They are slender with a youthful compassionate face, half closed eyes with visible pupils, the fingers long and fine, the hairdo shaven. Their robes fall with elegant pleats along their body. With two hands they delicately hold a bunch of grapes and a myrobalan fruit, which was used in the ayurvedic medicine as an anti-inflammatory and to heal injuries and scalds. The thrones are bordered with pearls and nicely engraved with fine vertical lines. You can only be touched by the sensitivity that emanates from this meditative temple sculpture.

### **OBJECT PRESENTED BY:**

Farah Massart

M.: +32 495 289 100

E.: [art@famarte.be](mailto:art@famarte.be)

W.: [www.famarte.com](http://www.famarte.com)















02

**A FINE AND RARE  
SCROLL PAINTING  
DEPICTING THE  
EUROPEAN HENDRIK  
DOEFF**

Unsigned

Japan

Nagasaki School, after Shiba Kókan

(1747 - 1818)

Early 19th century

Watercolour on Paper, Mounted on a

Textile covered Silk Scroll

Size: 190 cm (l.) x 66 cm (w.)

Painted image: 134 cm (l.)

x 53 cm (w.)

Price on request

A Fine and Rare Scroll Painting Depicting the European Hendrik Doeff (1764 - 1837) standing, holding a 'red lacquer' walking cane, together with his dog and his young Javanese boy-servant holding a parasol.

**OBJECT PRESENTED BY:**

Finch & Co

[www.finch-and-co.co.uk](http://www.finch-and-co.co.uk)

E.: [enquiries@finch-and-co.co.uk](mailto:enquiries@finch-and-co.co.uk)

T.: +44 (0)7768 236921





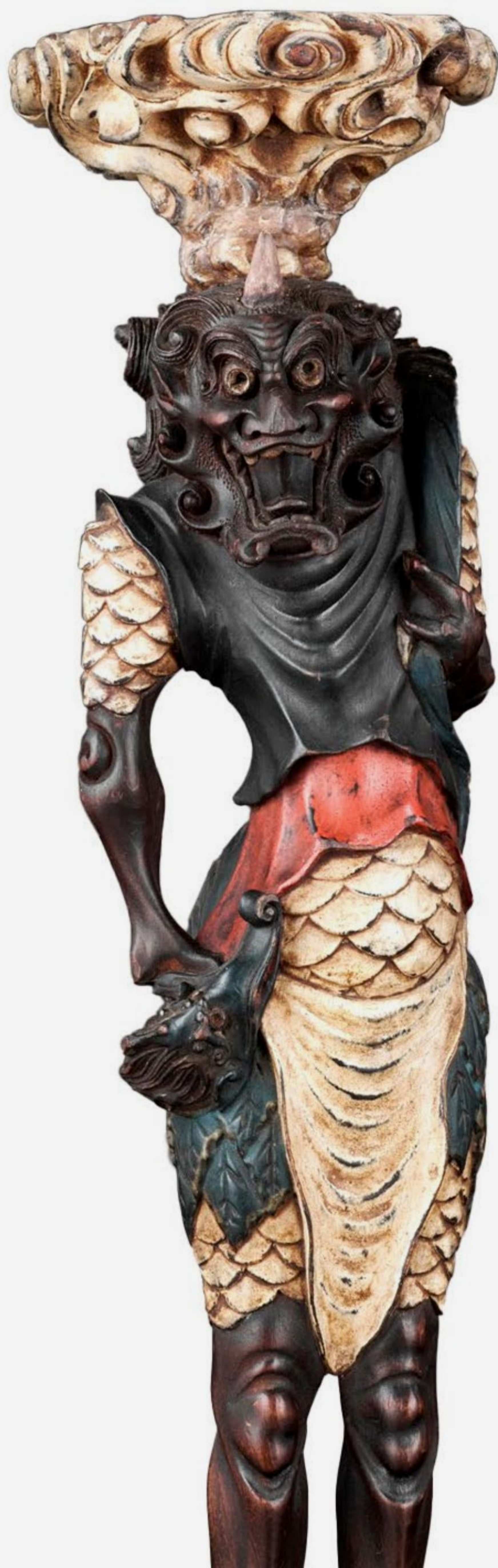














03

**A PAIR OF JAPANESE  
PAINTED AND  
LACQUERED WOOD  
CANDLESTICKS IN THE  
FORM OF ONI**

Japan

Edo period

First half 19th century

Height: 37,5 cm & 38 cm

Provenance:

Noble collection, Germany  
(thence by descent)

Price on request

Each standing atop a flat rectangular base incised with scrolling vines, wearing short robes with cloud designs at the back as well as leaf-skirts. The one-horned oni further wearing a scaly undergarment covering the stomach, upper arms, and thighs, holding a baku coiled around his body, and with the mouth wide open revealing tongue and teeth. The two-horned oni with his bone-inlaid fangs is tearing a hole in its belly with both hands. Both show fierce expressions, their heads surmounted by a rising cloud base to hold the candle, one with a circular bone-inlaid fitting.

**OBJECT PRESENTED BY:**

Zebregs&Röell

+31 6 207 43671

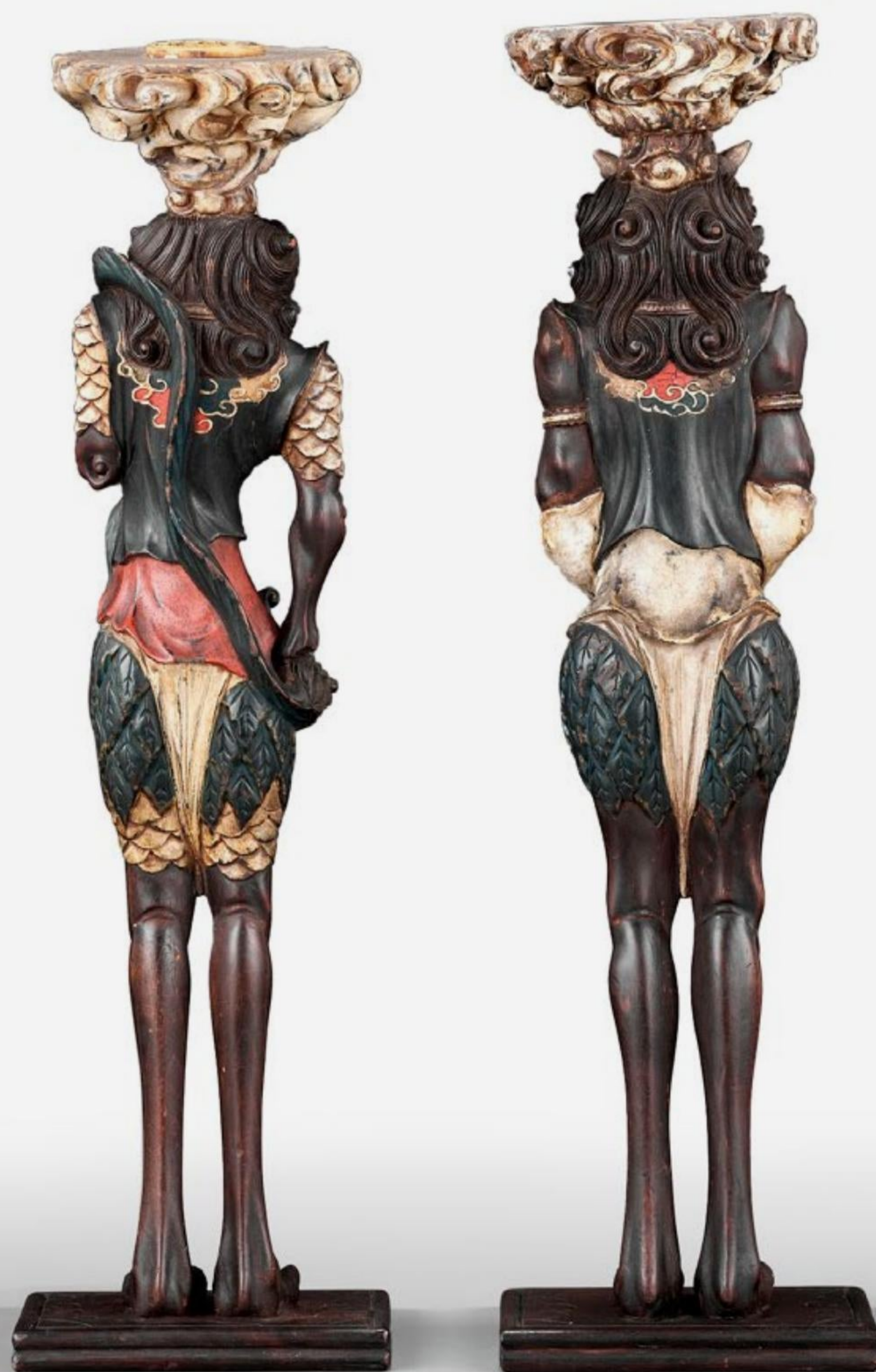
dickie@zebregsroell.com

www.zebregsroell.com











# O4

## A SIX-FOLD PAPER SCREEN

Japan  
Edo period  
18th-19th century  
Paper screen painted in ink and  
colour on a gold ground  
H. 74.5cm x W. 256cm  
(29½" x 101")  
Price: 28.000 euros

A six-fold paper screen painted in ink and colour on a gold ground with a covey of *uzura* (quails) and chicks amongst *kibi* (millet), grasses, *nokongiku* (aster) and *tampopo* (dandelion).

In Japan *uzura* (quails) are emblematic of autumn, fruitfulness and also symbolise martial valour due to their fighting spirit. They have been mentioned in poems and literature since early times such as *Kojiki* (Records of Ancient Matters, a collection of myths compiled in 712), *Manyōshū*, (Collection of Ten Thousand Leaves, the Japanese oldest collection of poetry from the late 8th century) and *Ise Monogatari* (Tales of Ise, a collection of poems and narratives from the Heian period, 9th-10th century). A popular motif for paintings especially from the Muromachi period onwards they are usually depicted with millet or autumnal grasses and their popularity in the artworks continues to this day.

Millet is also associated with autumn and was introduced from the mainland to Japan during the Yayoi period (900BC–250AD).

n.b. There are repairs along some of the hinge areas. There are also small areas of repair throughout the screen commensurate with age. See marked image for details.

### OBJECT PRESENTED BY:

Gregg Baker Asian Art  
M: +32 (0) 469 498 489  
E: [info@japanesescreens.com](mailto:info@japanesescreens.com)  
W: [www.japanesescreens.com](http://www.japanesescreens.com)















# 05

## DAIARAKAN

Japan  
Kamakura period  
12th-13th century  
Carved wood figure with inlaid  
crystal eyes  
H. 58cm x W. 19.5cm x D. 18cm  
(23" x 7¾" x 7¼")  
Provenance:  
Collection of Ishikawa Shuntai  
(1842-1931)  
Price: 16.000 euros

### OBJECT PRESENTED BY:

Gregg Baker Asian Art  
M: +32 (0) 469 498 489  
E: info@japanesescreens.com  
W: www.japanesescreens.com

A carved wood figure of standing *Daiarakan* (Sacred Arhat) with *gyokugan* (inlaid crystal eyes)

An old fitted wood box inscribed:

Lid: *Daiarakan sonzo* (A sacred sculpture of Arhat) with two seals *Kei and Do*

Lid inside: *Ishikawa Shuntai ro-taishi hakogaki, Keido shiki* (The box inscription by the old respected monk Ishikawa Shuntai, attestation by Keido) with two seals

External box: *Daiarakan sonzo, hakogaki Ishikawa Setsudo roshi dai* (A sacred sculpture of Arhat, the title inscription on the box written by the respected monk Ishikawa Setsudo)

*Arakan* or *rakan* (arhats) are Buddhist disciples who have conquered all passions and are liberated from the burden of rebirth. They are said to have originally numbered five hundred but in various types of Japanese artistic representations a smaller group of sixteen *rakan* is the focus. Following Chinese tradition each member of this group is individually named and associated with a particular attribute such as a fly whisk, a gong, a scroll, a palm-leaf book or a dragon. *Rakan* are usually depicted with shaved heads, long earlobes and unadorned draped robes, sometimes leaving one shoulder bare. *Daiarakan* refers to the most respected *rakan*.

Ishikawa Shuntai (1842-1931) was a priest of Otani-ha sect of Jodo-shinshu Buddhism. In 1878 he became the secretary general of the Higashi Honganji, the main headquarters of Otani-ha, and was influential in the modernisation of the sect. Priest name: Keiho, Setsudo, Sekijo, Ryuen.

For the figures of ten principal disciples by Kaikei see Nara National Museum ed., *The Buddhist Master Sculptor Kaikei: Timeless Beauty from the Kamakura Period*, (Nara, 2017), p. 158-9 (early 13th century, Important Cultural Property, Daihoon-ji Temple, Kyoto).

For the comparable figures of ten principal disciples dated 1268 see Tokyo National Museum ed., *Special Exhibition: Japanese Sculpture of the Kamakura Period*, (Tokyo, 1975), no. 88 (Gokurakuji temple, Kanagawa, Important Cultural Property).







Radio Carbon Dating Ref: RCD-9282

n.b The right arm has been repaired at the wrist. The ring securing the robe has been repaired as a piece was missing. The right hand has been replaced and part of the robe adjacent to it has been repaired. An area above the left elbow has been repaired. Two toes on the right foot are replaced.













06

## A STONE RELIEF DEPICTING GANESHA AND ATTENDANTS/ DANCING GANESHA

Madhya Pradesh, Central India

10th century

Sandstone

53,3 cm x 39,4 cm x 19,7 cm

Provenance:

Jean-Claude Moreau- Gobard by the  
1960s

Price on request

Faithful attendants surround Ganesha expressing his role as patron of the arts in a dance echoing that of his father Shiva. He sways atop a platform supported by two lions who flank a devotee seated in prayer. Stacked rows of attendants with offerings and praise take the place of columns and enshrine the god along with the assembly of lotus-bearing male figures above. The mouths of *makara* on either side of the male figures release scrolling tree-like embellishments, mirroring the movement of the snake's curling head and tail which Ganesha stretches overhead.

This deep sandstone relief of the elephant-headed god filled with figures ornamented in large beads and clad with striped dhotis is rendered in a style common to medieval sculptures from central India. The present form of Ganesha, albeit petite in comparison, is worthy of studying beside a fine tenth-century image of Ganesha attributed to Madhya Pradesh at the Metropolitan Museum of Art (acc. 2007.480.2); see similarities in the design of his jeweled headdress and manner of depicting the god's voluminous ears.

COMP:

<https://www.metmuseum.org/art/collection/arch/74100searchField=All&sortBy=Relevance&offset=0&rpp=20&pos=10.2&offset=0&rpp=20&pos=1>

### OBJECT PRESENTED BY:

Kapoor Galleries

T.: +1 (212) 794-2300

E.: [info@kapoors.com](mailto:info@kapoors.com)

W.: [www.kapoors.com](http://www.kapoors.com)











07

## GANESHA ENTHRONED

Kangra, India

First half of the 19th century

Opaque watercolor heightened with gold on paper

27,2 cm x 28 cm

Price on request

The bestower of good fortune, remover of obstacles, and god of new beginnings sits here enthroned, consuming sweets. He appears at ease, his gaze as relaxed as his posture, encouraging his snake to take part in the snack. The *tilaka* and crescent moon which grace the divine elephant-headed god's temple are marks of his divinity and transcendent knowledge. He is attended to by two lavishly dressed women in full jewelry sets and layered textiles in hues that create continuity in the palette and connect the attendants to their object of veneration. Playful patterns and bright colors give great vibrancy to this miniature painting of the widely adored god, Ganesha.

### OBJECT PRESENTED BY:

Kapoor Galleries

T.: +1 (212) 794-2300

E.: [info@kapoors.com](mailto:info@kapoors.com)

W.: [www.kapoors.com](http://www.kapoors.com)







08

## GANESHA

Northeastern India

Pala period

11th century

Gray basalt

66 cm x 36,3 cm x 8,4 cm

Provenance:

Moreau-Gobard Gallery, Paris, by the early 1960s

Acquired from the above by Mr. & Mme Michael Rade

Thence by descent

Price on request

The elephant-headed god sits in the posture of royal ease holding an ax, a fruit, a radish, and a bowl of sweets. His corpulent belly hangs over the short striped dhoti covering his lower body. A serpent draped across his chest takes the place of the standard sacred cord or *yajnopavita* worn by Hindu deities while he is otherwise ornamented in jewels. An eight-petaled lotus floats above his enshrined body while his foot rests on another, met by the mouth of his *vahana*—the rat.

This charming image of the widely adored remover of obstacles is carved into a niche with a decorative, stepped architectural element atop resembling an elaborate temple roof. Carved into a dark igneous rock native to the northeastern Indian kingdom of the Pala dynasty, the relief resembles many of those that graced the exteriors of temples therein.

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Kapoor Galleries

T.: +1 (212) 794-2300

E.: [info@kapoors.com](mailto:info@kapoors.com)

W.: [www.kapoors.com](http://www.kapoors.com)















09

## NOBLEMAN PAYING HOMAGE TO GANESH

Circle of Purkhu, Kangra, India  
Circa 1810  
Gouache heightened with gold on  
paper  
Price on request

Sophie Writeup: The imposing figure of Lord Ganesha appears seated on a lotus throne accompanied by his *vahana*, the rat, and a maharaja. Wreaths of white flowers, as well as strands of pearls and jeweled pendants, hang from his neck and drape across his corpulent belly. As the elephant-headed son of Shiva, he bears a crescent moon and third eye on his forehead, characteristic marks of his father. In each of his four arms he holds an attribute: an axe, a strand of pearls, his own broken tusk, and a bowl of laddoo. His trunk turns sharply to take a sweet from the bowl of laddoo as he gazes directly at the viewer. It is a testament to the skill of the artist that Ganesha is rendered in the frontal pose, an angle many Indian artists struggled depicting, preferring instead the side profile.

The Maharaja at Ganesha's side is most likely the painting's patron. Wearing a white and gold *jama* and matching *pagri*, with a trimley cut beard and *katar* tucked into his belt, he holds his hands together in obeisance. While Ganesha appears to be the focus of painting, the portrait really is that of the Maharaja, serving as a way to show his religious devotion as well as to elevate the Maharaja by depicting him in the audience of a god.

### OBJECT PRESENTED BY:

Kapoor Galleries  
T.: +1 (212) 794-2300  
E.: [info@kapoors.com](mailto:info@kapoors.com)  
W.: [www.kapoors.com](http://www.kapoors.com)







The entire group appears seated underneath a jewel encrusted outdoor pavilion fit for the lord of beginnings; A liberal application of gold leafing covers its entire surface, broken up by alternating pink and green gems, delicate rows of pearls, and intricate stippling throughout. Its three scalloped archways, held up by decorative columns topped by acanthus leaves, mirror the three royal umbrellas at the pavilions' zenith. The gold of the pavilion is contrasted by the uniform silver of the outdoor terrace, now oxidized, which also appears on Ganesha's axe as well as on his bolster cushion. In the background, flowering creepers reach out above the lush foliage towards the strip of blue sky in the upper register which is belied by a vast expanse of undulating white clouds outlined in brilliant gold.

Purkhu Notes: The extent of gold and silver pigment used in this painting, as well as the expertly rendered yet more difficult frontal pose, point to this painting's significance.

"There is a remarkable clearance of tone and delicacy of handling in most of Purkhu's works but he was not so great a master of colour as many other artists inferior to him in other respects

Purkhu did a large number of portraits for Sansar Chand. "The number even of the surcucung portraits of rulers and princes of several states in the hills, in the style that we associate with Purkhu's family, is quite large. Many of these tend to be rather dry and summary, and do not have the engaging air of some of the large compositions which have the court of Sansar Chand as their theme. It is likely that these were the work of associates of Purkhu's workshop. We see him as working on the more ambitious, the more accomplished of the court scenes and quiet meetings in informal settings.

"The style is generally recognizable; the work tends to be a little sterile"











# 10

## **A GOLD REPOUSSE BRACELET**

Bengal, India  
19th century CE  
Inner Diam: 5,3 cm  
Weight: 65,1 grs  
Price: 1.800 GBP

Makara is often depicted as the vahan or  
vehicule of the river goddess Ganga

### **OBJECT PRESENTED BY:**

Sue Ollemans  
M.: + 44 (0) 7775 566 356  
E.: sue@ollemans.com  
W.: www.ollemans.com















11

**VAJRADHARA**

Nepal  
Malla  
14th century  
Gilded copper alloy  
Height: 11,3 cm  
Provenance:  
Benny Rustenburg Dutch collection  
(1940-2017)  
Dutch private collection acquired  
from above in 1980s  
Price on request

The Nepalese 14th century Malla gilded copper alloy figure of Vajradhara is the primordial Buddha in Vajrayana Buddhism. Despite the absence of the traditional attributes of the bell and vajra in this particular image, the figure exudes an undeniable sense of power and spiritual presence.

Vajradhara is depicted with crossed arms, signifying the union of wisdom and compassion. Elaborate jeweled ornaments adorn his body, emphasizing his divine nature and elevated status. The sitting posture, with crossed legs above a double lotus, reflects his meditative state and spiritual grounding.

The intentional discontinuation of the lotus at the back of the figure provides an empty space, possibly intended for patrons to add an inscription or dedication when deemed necessary.

The rich and reddish gilding further enhances the visual appeal of the figure, evoking a sense of grandeur and sacredness. The application of black lacquer on the hair, following traditional Nepalese techniques, adds depth and contrast to the overall composition.

**OBJECT PRESENTED BY:**

Hollywood Galleries  
T.: +852 2559 8688  
+852 2541 6338  
E.: [hollywoodgalleries@gmail.com](mailto:hollywoodgalleries@gmail.com)  
W.: [www.hollywood-galleries.com](http://www.hollywood-galleries.com)











# 12

## CHATURMUKHA MAHAKALA

Tibet

16th century

Black stone, gold and color pigment

Width: 19 cm

Provenance:

Benny Rustenburg Dutch collection

(1940-2017)

Dutch private collection acquired  
from above in 1980s

Price on request

This triangular shape of the black stone painted with gold and color pigments, depicting a wrathful image of Chaturmukha Mahakala is fascinating and unique relic. This type of stone is more common in India, with a thickness of approximately 2 cm, holds cultural significance for both Indian and Tibetan traditions.

This Mahakala has four faces and four arms. Each face represents a different aspect of his enlightened nature, while his multiple arms hold a sword, Kartika knife, kapala (skull cup), and skull mala bead. Standing atop a corpse on a lotus, surrounded by flaming fire, the deity exudes a powerful presence and symbolizes the transformation of negative forces.

Particularly intriguing is the presence of four sets of Kartika knife and kapala surrounding the main deity. These additional implements suggest the potential for complex ritual offerings and tantric practices associated with Chaturmukha Mahakala.

Despite the passage of time, the painting on the stone remains remarkably well-preserved, a testament to the care and reverence it has received. Its vibrant colors and intricate details provide a visual spectacle, inviting contemplation and devotion.

### OBJECT PRESENTED BY:

Hollywood Galleries

T.: +852 2559 8688

+852 2541 6338

E.: [hollywoodgalleries@gmail.com](mailto:hollywoodgalleries@gmail.com)

W.: [www.hollywood-galleries.com](http://www.hollywood-galleries.com)



















# 13

## WHITE MARBLE HEAD OF GUANYIN

China

Tang dynasty (618–907)

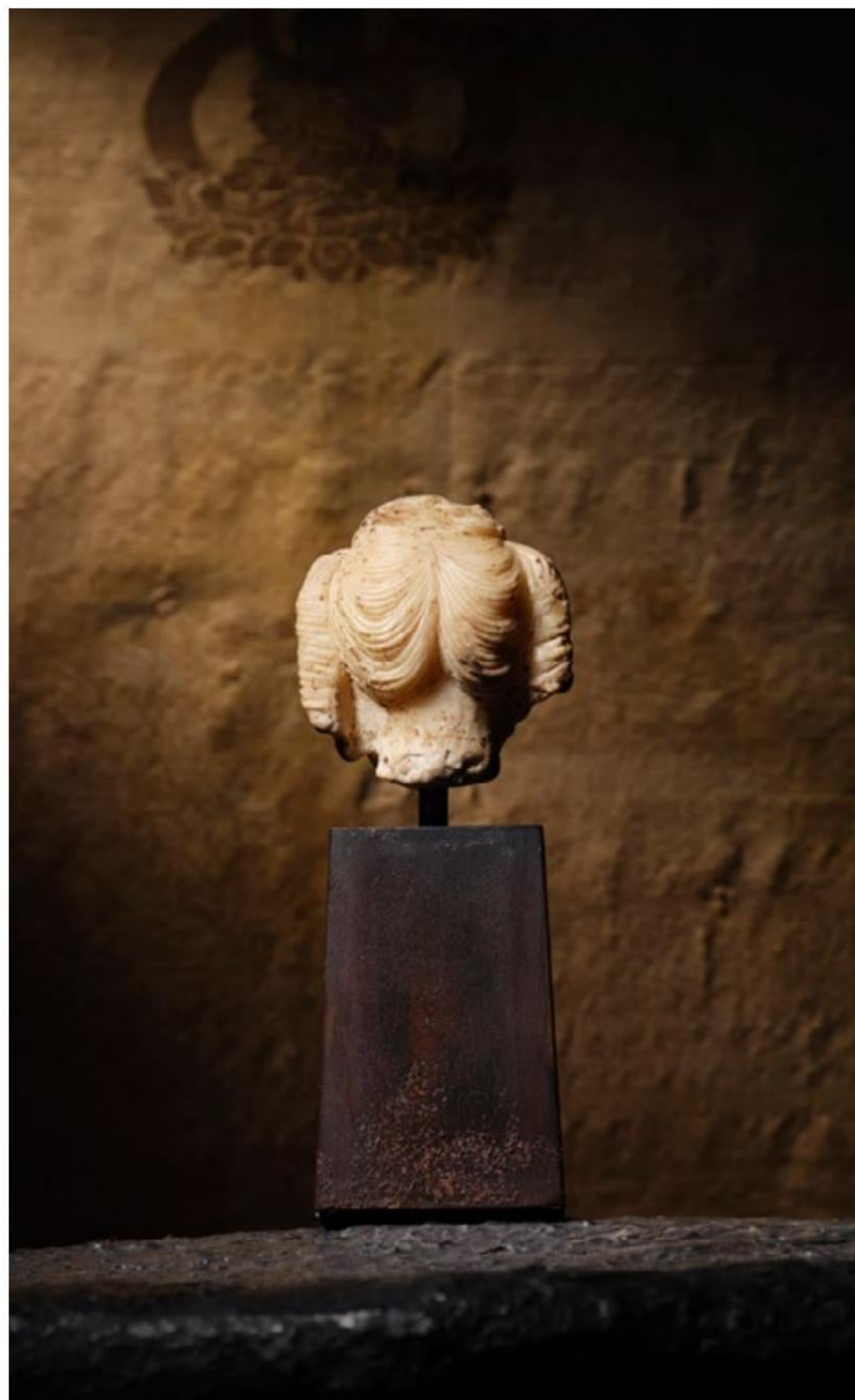
White marble, metal stand

Height: 7,9 cm

Provenance:

Private Japanese collection

Price on request



### OBJECT PRESENTED BY:

Rasti Fine Art Ltd.

M.: +852 2415 1888

E.: [galler@rastifineart.com](mailto:galler@rastifineart.com)

W.: [www.rastifineart.com](http://www.rastifineart.com)



14

**A CHINESE GREY AND  
RUSSET JADE BOULDER**

China

Qing dynasty

Height: 9,3 cm

Provenance:

South African private collection

Price: 3.500 GBP

The God of Longevity is depicted leaning on a long staff, holding a large peach beneath a pine tree, the reverse with a deer on a rocky cliff, the grey stone with areas of russet and paler inclusions.

**OBJECT PRESENTED BY:**

Sue Ollemans

M.: + 44 (0) 7775 566 356

E.: [sue@ollemans.com](mailto:sue@ollemans.com)

W.: [www.ollemans.com](http://www.ollemans.com)







# 15

## **26 SNUFF BOTTLES ARE OFFERED AS A COLLECTION**

Snuff Bottles

China

Price on request

My first trip to Asia began in Hong Kong, the year was 1978. I was inspired by my grandmother Kilkenny, who had a living room full of treasures from China collected in Hong Kong in the 1930s. She encouraged me to look for snuff bottles and silk textiles with 'forbidden stitch.' I found myself irresistibly drawn to the snuff bottles in a little antique shop off Nathan Road on the Kowloon side. Almost all of these date to that first trip. And now, after 45 years, I am offering this very appealing collection as a whole.

### **OBJECT PRESENTED BY:**

Thomas Murray

M.: +1 415.378.0716

E.: [thomas@tmurrayarts.com](mailto:thomas@tmurrayarts.com)

W.: [www.tmurrayarts.com](http://www.tmurrayarts.com)





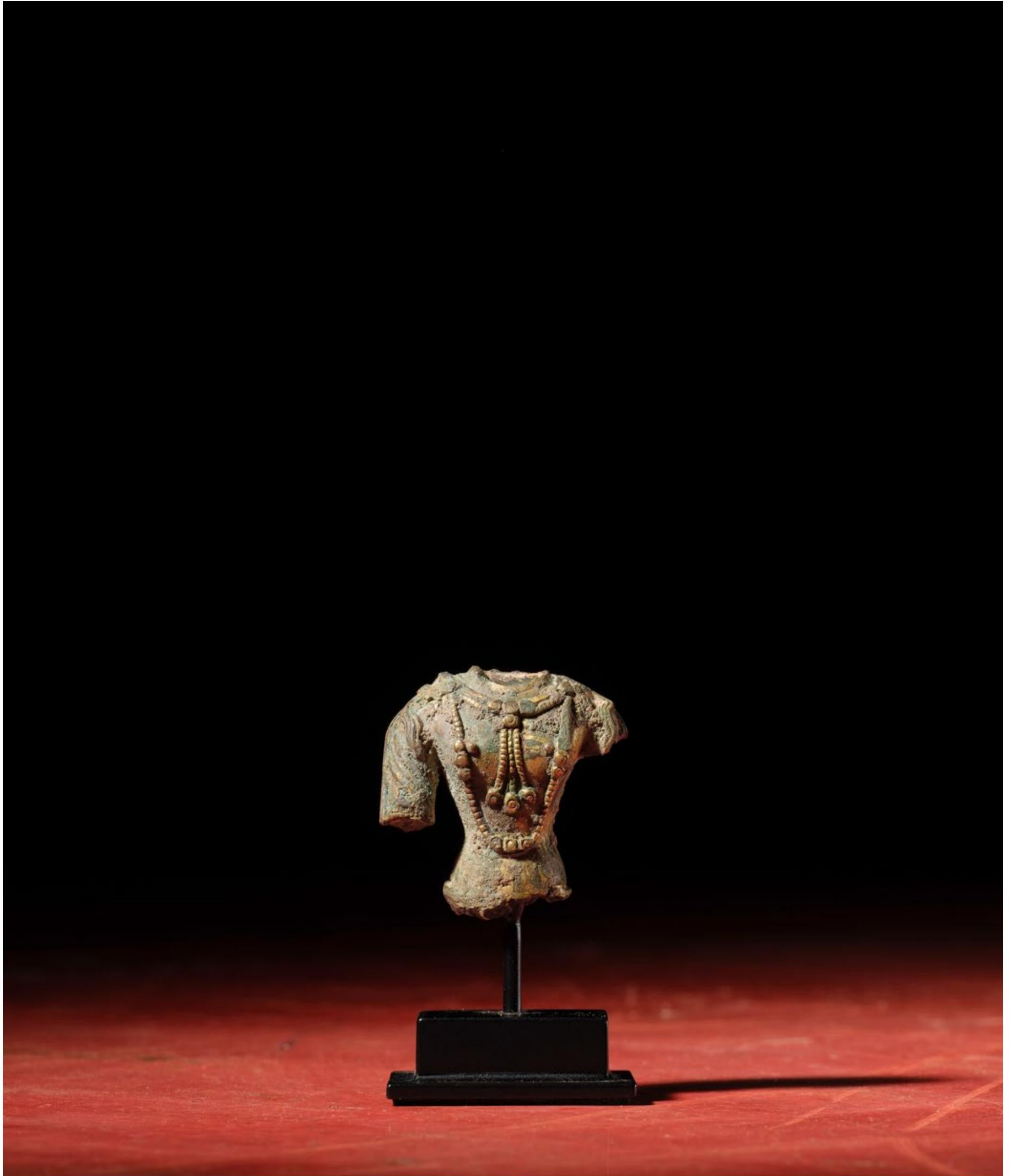














# 16

## **GILT-BRONZE TORSO OF A BODHISATTVA**

China

Tang dynasty (618–907)

Bronze, metal stand

Height: 4 cm

Provenance:

Private Hong Kong collection

Price on request



### **OBJECT PRESENTED BY:**

Rasti Fine Art Ltd.

M.: +852 2415 1888

E.: [gallery@rastifineart.com](mailto:gallery@rastifineart.com)

W.: [www.rastifineart.com](http://www.rastifineart.com)



